

BARNER



VICTIM OF CONFUSION

ALEXANDER BARNER



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comment: Andrew Parker

□ [Bluspazio](#) Contemporanea

graphics: Massimiliano Eddis

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Mirano

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I have noticed a profound transformation in Alexander Barner's work from the beginning of production of his drawings to the present day. The unmistakable line, at first with overlapping and blurred colours, has become more and more scratchy and deep over the years, his figures that were previously lost and decentralized today penetrate the darker sides of the human soul. Perhaps unconsciously, in wanting to walk rough and dangerous paths, Barner carries on an anthropomorphic investigation, marked by the trace of his "electrogram" consisting of a continuous and refined, precise and constant sign, which indelibly tells the story of man and society from the birth of the contemporary to the present day, through an evolution of style that is continuous and attentive to the changing of the contemporary, not the dissolution of custom, praised many times in the words of the artists of the seventies, but the precise and logical mathematics of detail born at the dawn of American pop-art and from which the young New York street-art also drew.

The humanoid images produced seem to appear in the theatre of the absurd, the artist's research dwells in particular on the very marked features, shaped by modern cosmetic surgery, the cheekbones and the mouth square under the blades of the scalpel and then swell in the silicone Eden of the last guru of the flawed image at all costs, the psychosomatic traits also change, it instructs the human soul to be deeply immersed in this re-educating hallucination that goes along with the facial mask. The only thing they fail to shape is the eye, mirror of the soul, which is coloured from the centre outwards, in a whirlwind of shining sketches that Barner's marker-bisturi deeply engraves, while the sheet is cut and furrowed by the mark that resembles a burn, and leaves the viewer astonished to scrutinize in this small but fundamental space of truth characterized by a dilated but attentive pupil, through which you can glimpse a clear glow, the only point where the artist does not go to rage.

Alexander Barner's images are present in social media with content that are acts of protest against capitalist society and the economic overwhelming power of banks. The artist's images have travelled the internet since the dawn of social media communication and have also been used for non-artistic purposes. Some writers have continued his work by reproducing them, stylized, in various countries around the world, even on the management buildings of some banks, as happened in Latin America.

Alexander Barner rides the wave in the anonymity that allows him the absolute freedom of expression, typical of those who have not chosen the laws of the market as a guideline for their artistic production, but that makes even more interesting the great attention that hundreds of collectors have for this artist, all over the world.

His production is easily decipherable and immediately usable, reading the comments that the numerous critics have dedicated to him over the years, it is impossible not to grasp that common thread that unites all the writings, that attack to the political and economic world that oppresses and suppresses the freedom of thought and action of individuals. Barner's cry of alarm has distant roots, ever since, still a boy, after the London suburbs, he embarked on the journey to paint his cannibal fish on the Berlin Wall on the cold nights that led to its fall a few months later. In these times the artist's production was a warning to future generations who would face a monster even more solid and impassable than the wall, the power of money.

Andrew Parker

Ho notato una profonda trasformazione nei lavori di Alexander Barner dall'inizio della produzione dei suoi disegni ad oggi. Il tratto inconfondibile, all'inizio dai colori sovrapposti e sfumati, è divenuto negli anni sempre più graffiante e profondo, le sue figure da prima smarrite e deconcentrate oggi penetrano i lati più oscuri dell'animo umano. Forse inconsapevole, nel voler percorrere sentieri aspri e pericolosi, Barner porta avanti un'indagine antropomorfa, scandita dalla traccia del suo "elettrogramma" costituito da un segno continuo e raffinato, preciso e costante, che indelebile racconta la storia dell'uomo e della società dalla nascita del contemporaneo ai giorni nostri, attraverso un'evoluzione dello stile continua e attenta al mutare della contemporaneità, non il dissolversi della consuetudine, decantata molte volte nelle parole degli artisti degli anni settanta, ma la precisa e matematica logica del dettaglio nata agli albori della pop-art americana e da cui ha attinto anche la giovane street-art newyorchese.

Le immagini umanoidi prodotte sembrano figuranti del teatro dell'assurdo, la ricerca dell'artista si sofferma in particolare sui lineamenti molto marcati, plasmata dalla moderna chirurgia estetica, gli zigomi e la bocca si squadrono sotto le lame del bisturi per poi gonfiarsi nell'eden siliconico dell'ultimo guru dell'immagine in-perfetta a tutti i costi, i tratti psicosomatici mutano anch'essi, si istruisce l'animo umano ad essere profondamente immerso in questa rieducante allucinazione che asseconda la maschera facciale. L'unica cosa che questi non riescono a plasmare è l'occhio, specchio dell'anima, che si colora dal centro verso l'esterno, in un turbinio di schizzi lucenti che il pennarello-bisturi di Barner incide profondamente, mentre il foglio viene tagliato e solcato dal segno che assomiglia a una bruciatura, e lascia attonito lo spettatore a scrutare in questo piccolo ma fondamentale spazio di verità caratterizzato da una pupilla dilatata ma attenta, attraverso cui si intravede un bagliore chiaro, l'unico punto in cui l'artista non va ad infierire.

Le immagini di Alexander Barner sono presenti nei social con contenuti che sono atti di protesta nei confronti della società capitalista e dello strapotere economico delle banche. Le immagini dell'artista viaggiano in internet dagli albori della comunicazione nei social e sono state utilizzate anche per fini non prettamente artistici. Alcuni writers hanno poi continuato la sua opera riproducendole, stilizzate, in vari paesi nel mondo, anche sugli edifici direzionali di alcune banche, come successo in America latina.

Alexander Barner cavalca l'onda nell'anonimato che gli consente l'assoluta libertà di espressione, propria di chi non ha scelto le leggi di mercato come linea guida della propria produzione artistica, ma che proprio per questo rende ancora più interessante la grande attenzione che centinaia di collezionisti hanno per questo artista, in tutto il mondo.

La sua produzione è facilmente decifrabile e di immediata fruibilità, leggendo i commenti che i numerosi critici gli hanno dedicato negli anni, è impossibile non cogliere quel filo comune che unisce tutti gli scritti, quell'attacco al mondo politico ed economico che opprime e sopprime la libertà di pensiero ed azione degli individui. Il grido d'allarme di Barner ha radici lontane, fin da quando, ancora ragazzino, dopo le periferie londinesi, intraprende il viaggio per dipingere i suoi pesci cannibali sul muro di Berlino, nelle fredde notti che poi portarono alla sua caduta, qualche mese più tardi. In questi frangenti la produzione dell'artista era un monito alle generazioni future che avrebbero affrontato un mostro ancora più solido e invalicabile del muro, il potere del denaro.

Andrew Parker



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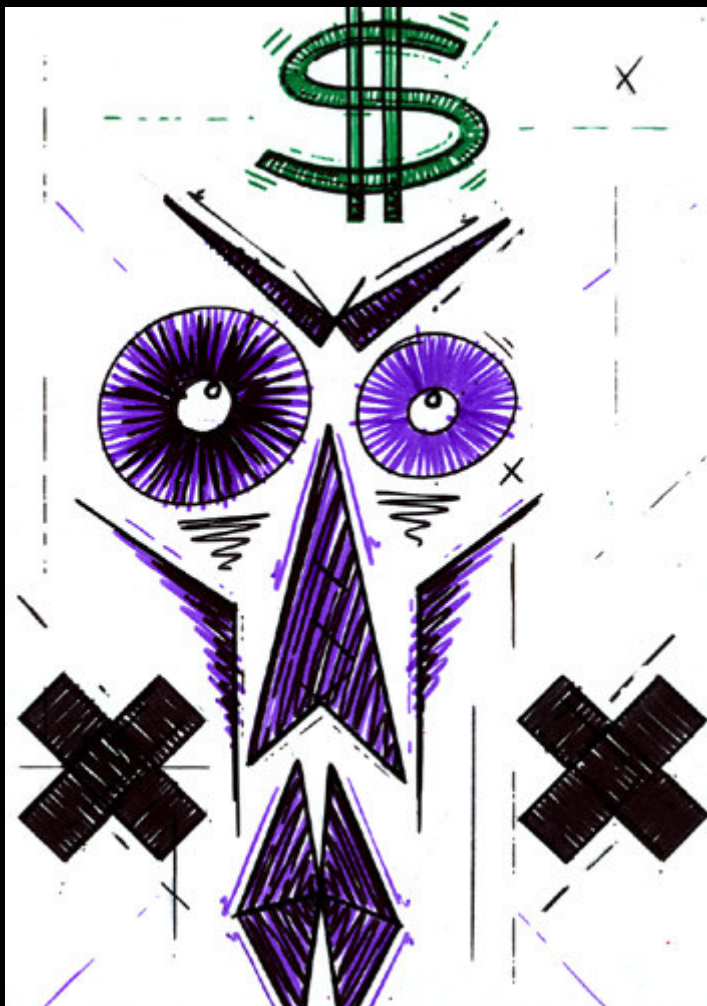
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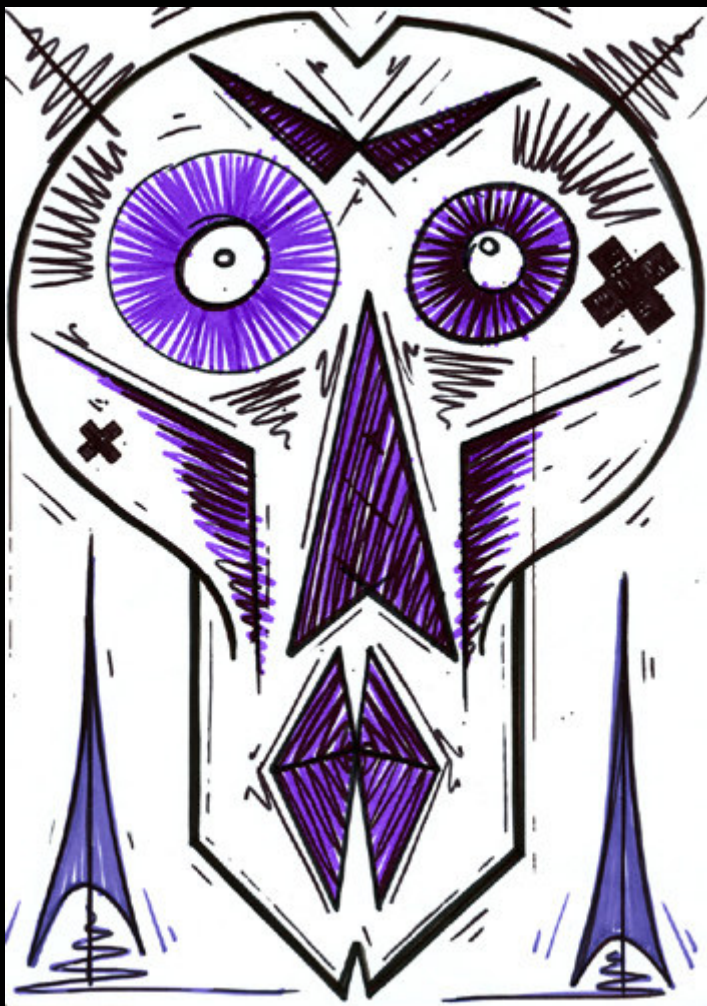
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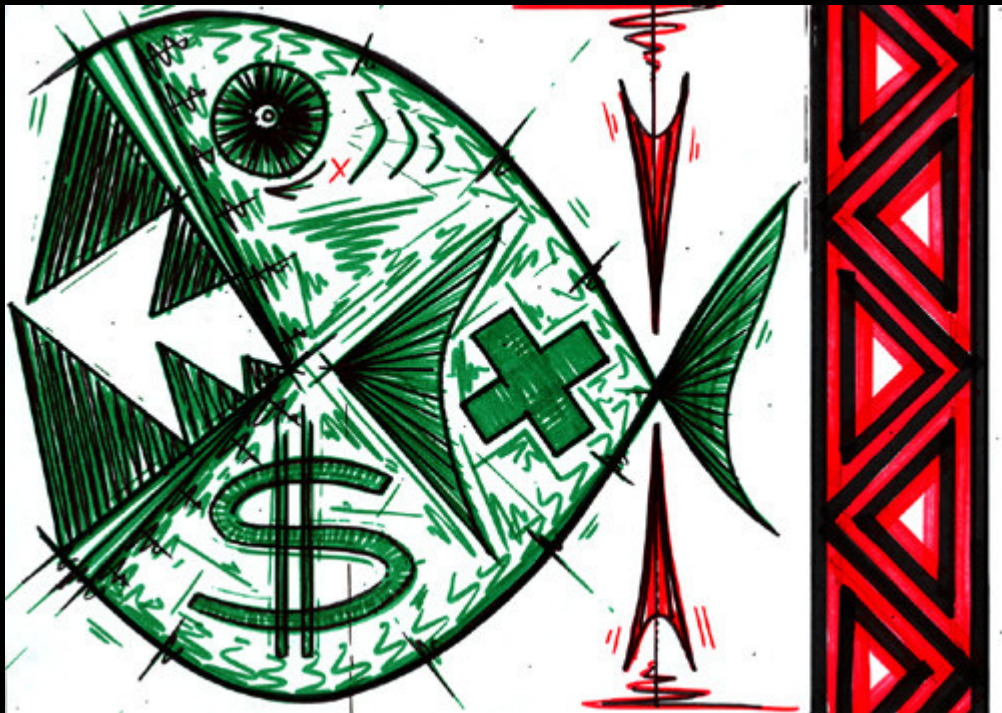
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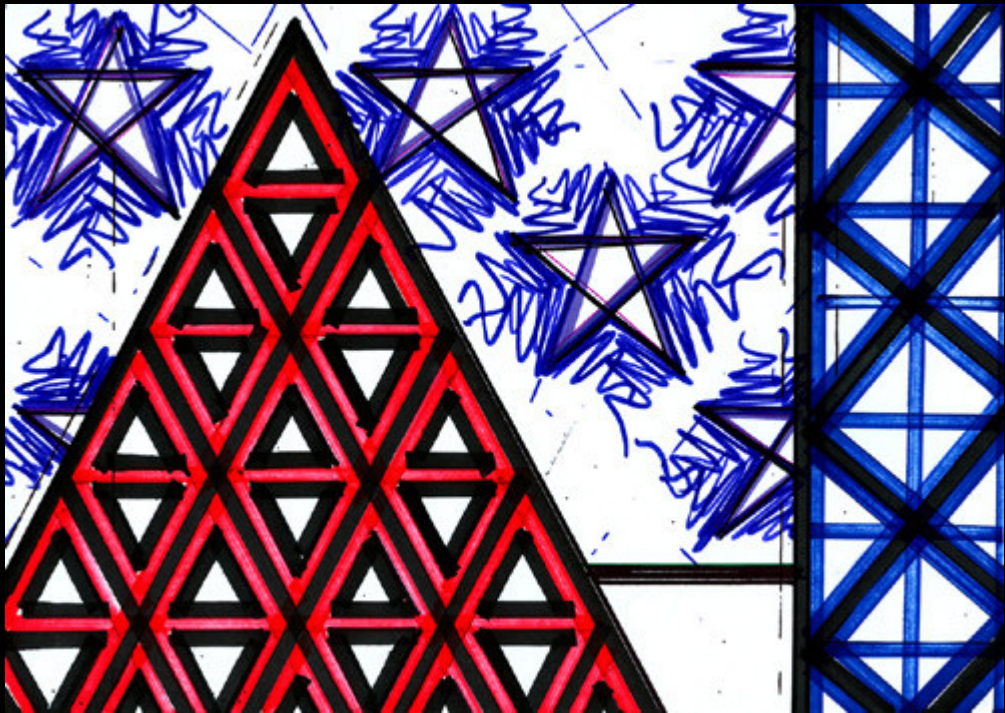
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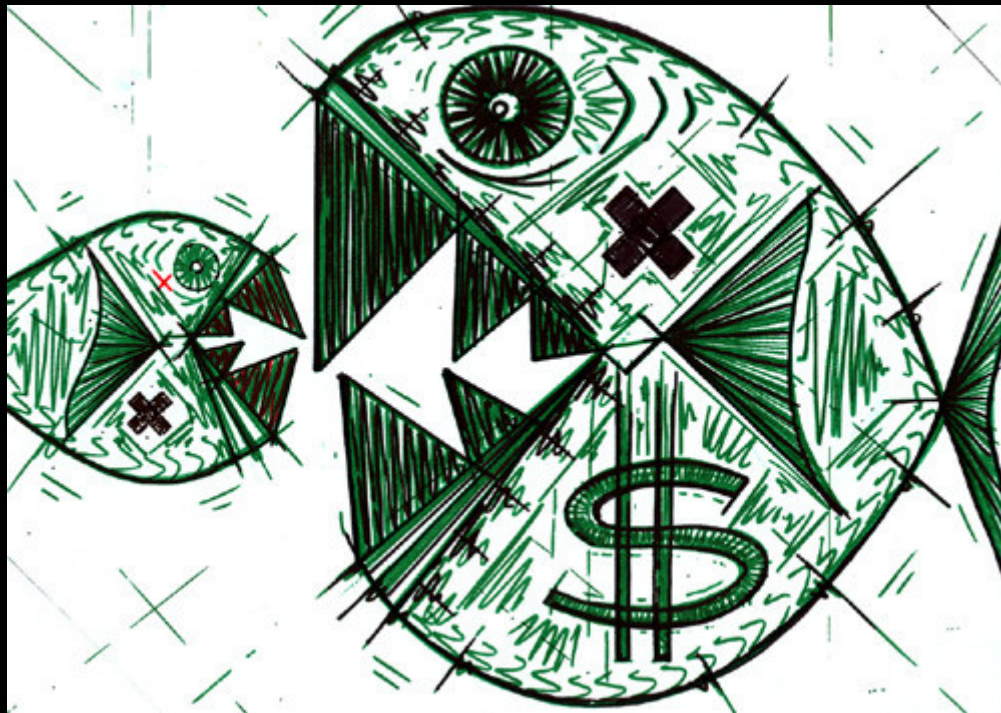
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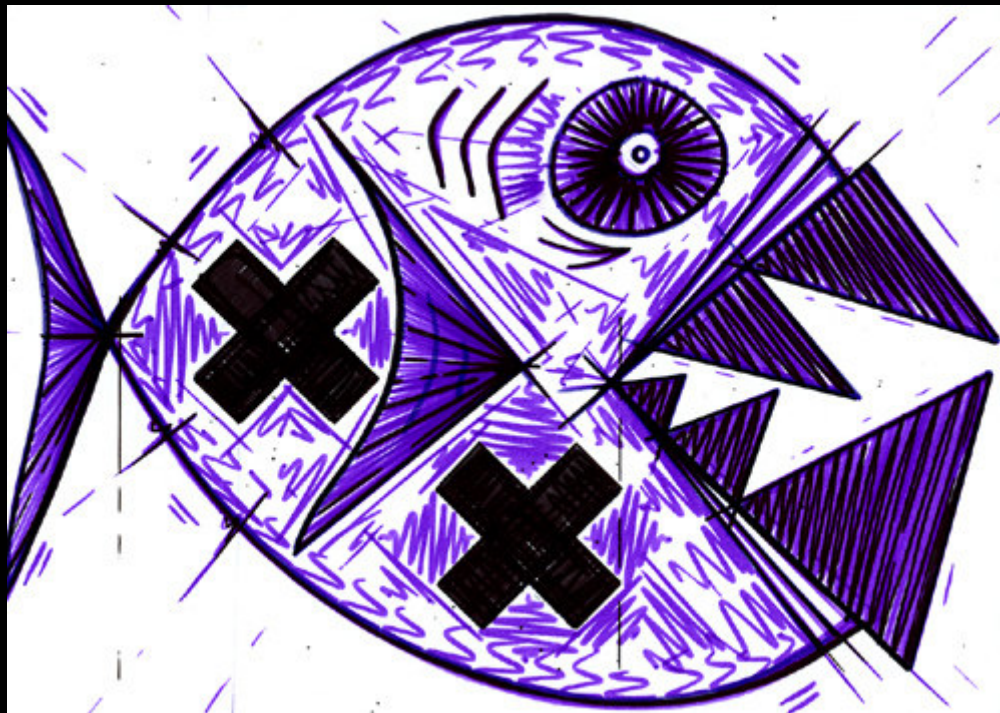
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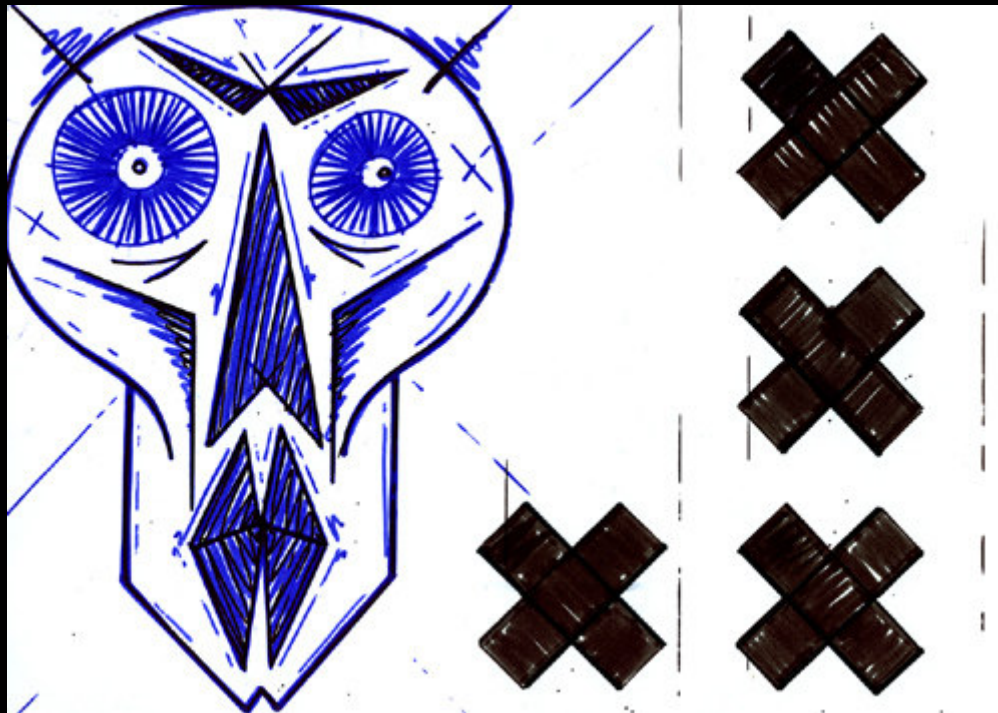
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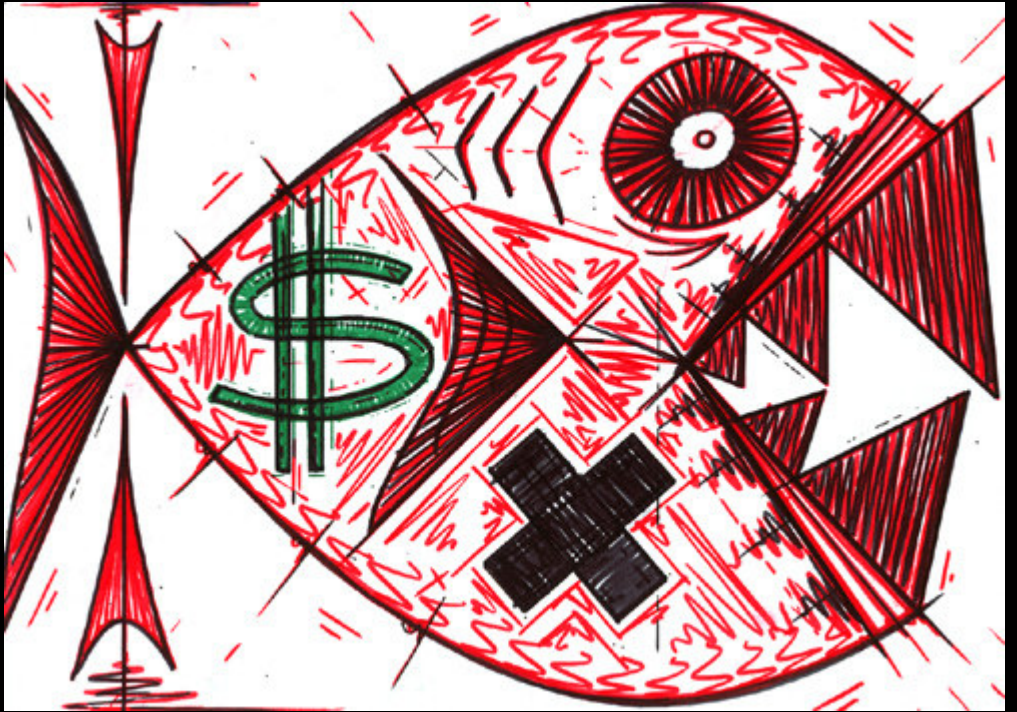
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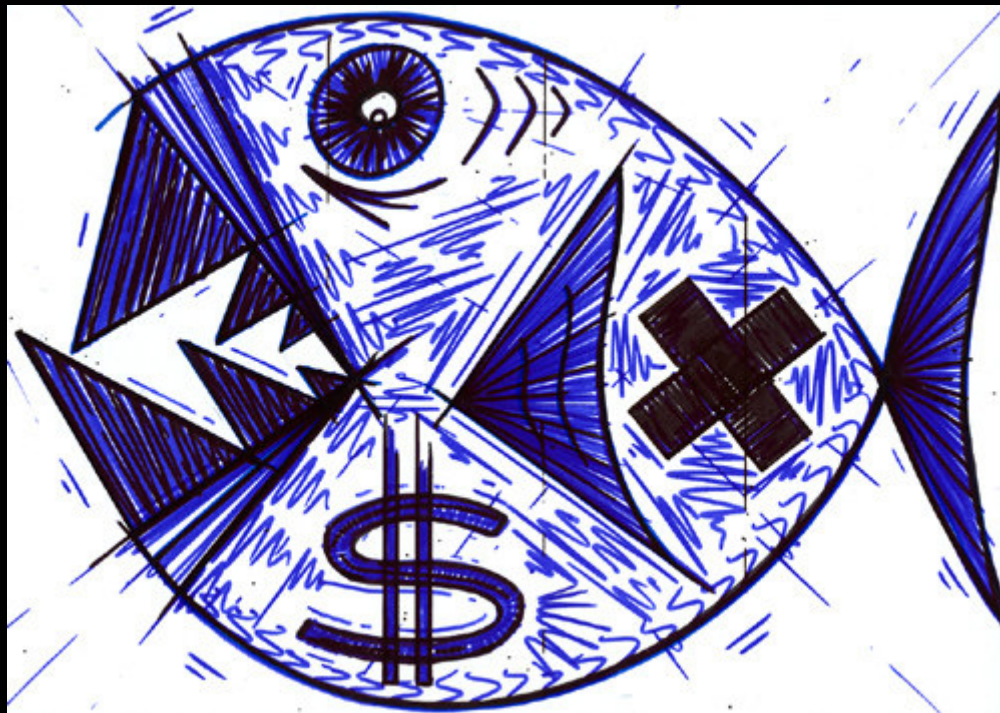
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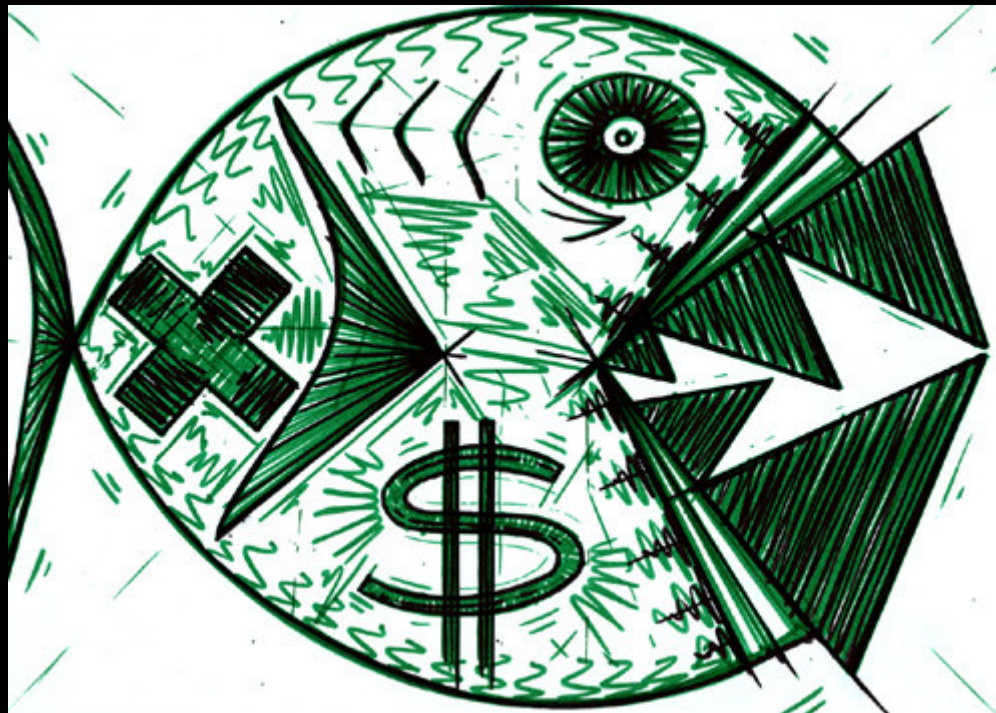
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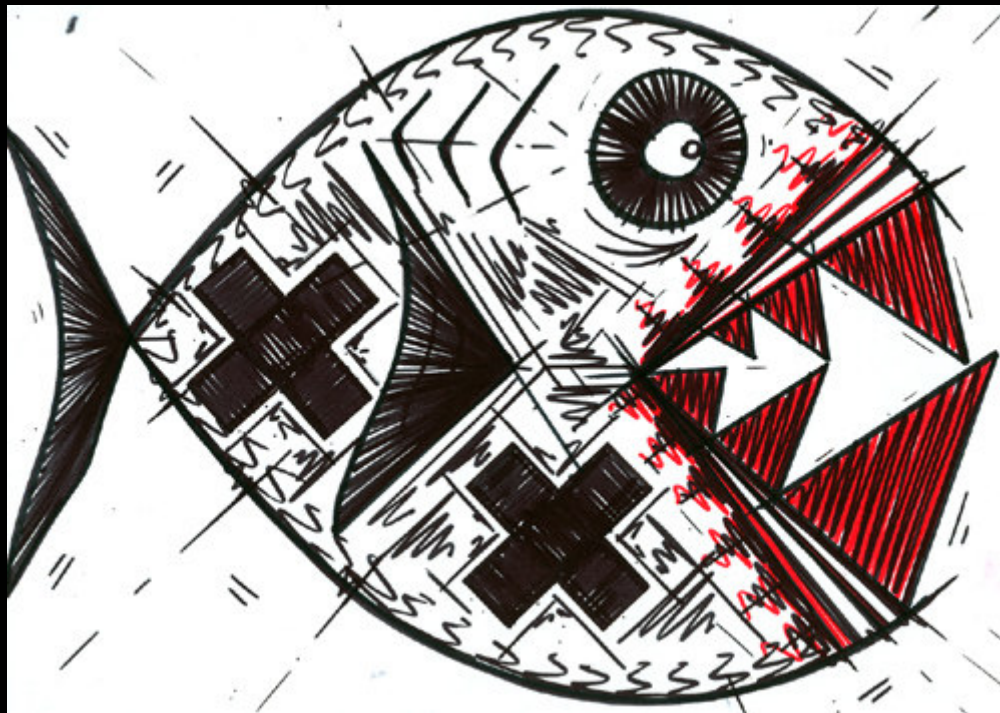
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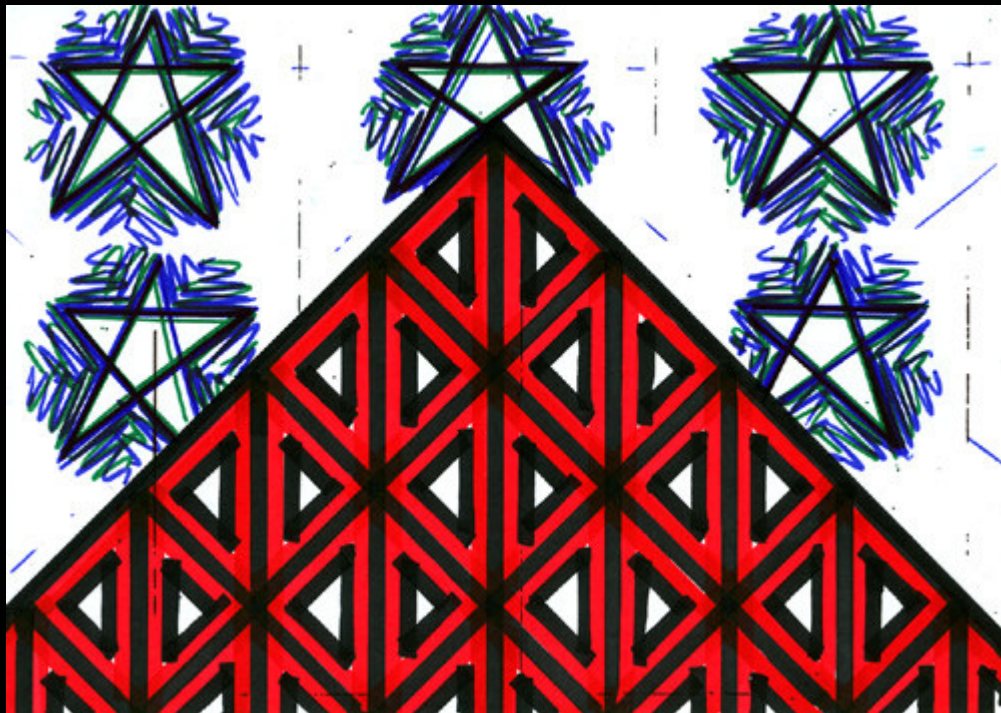
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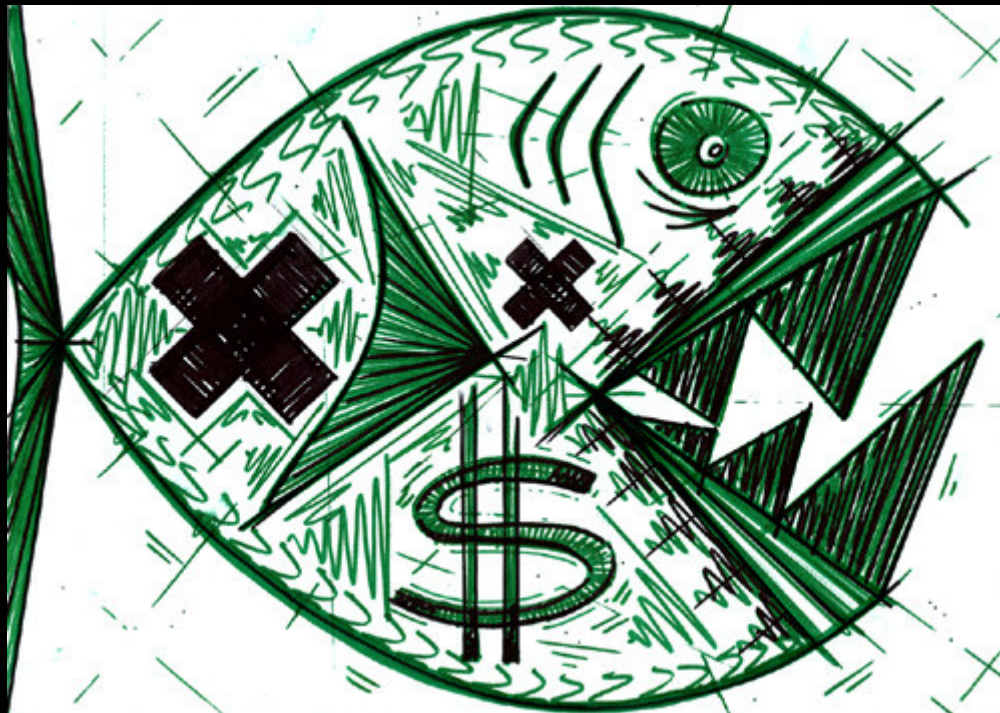
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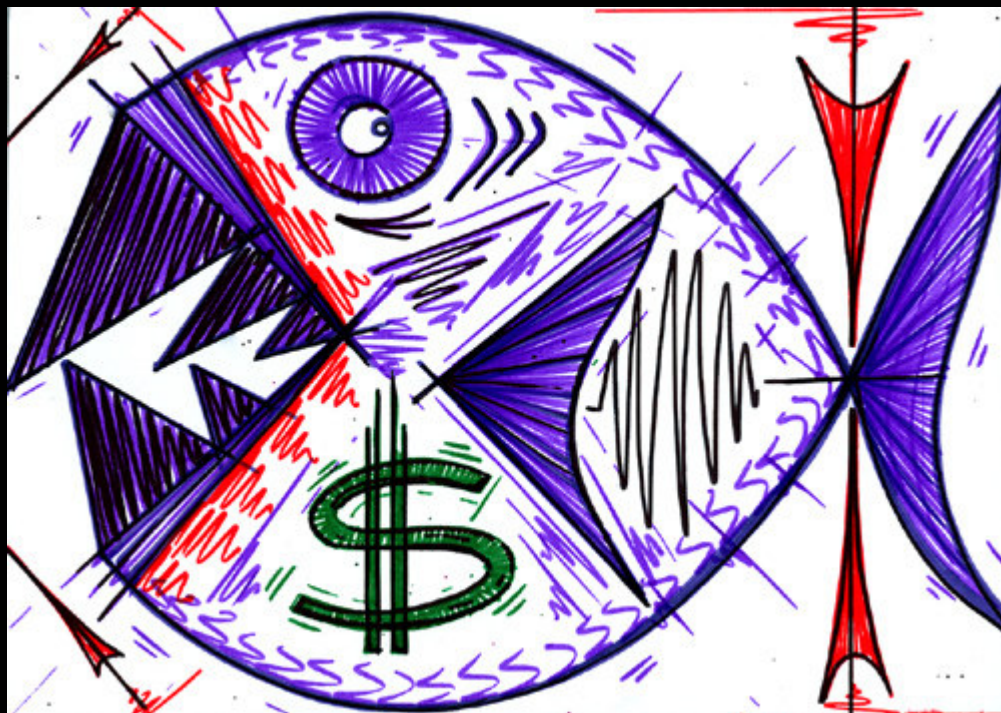
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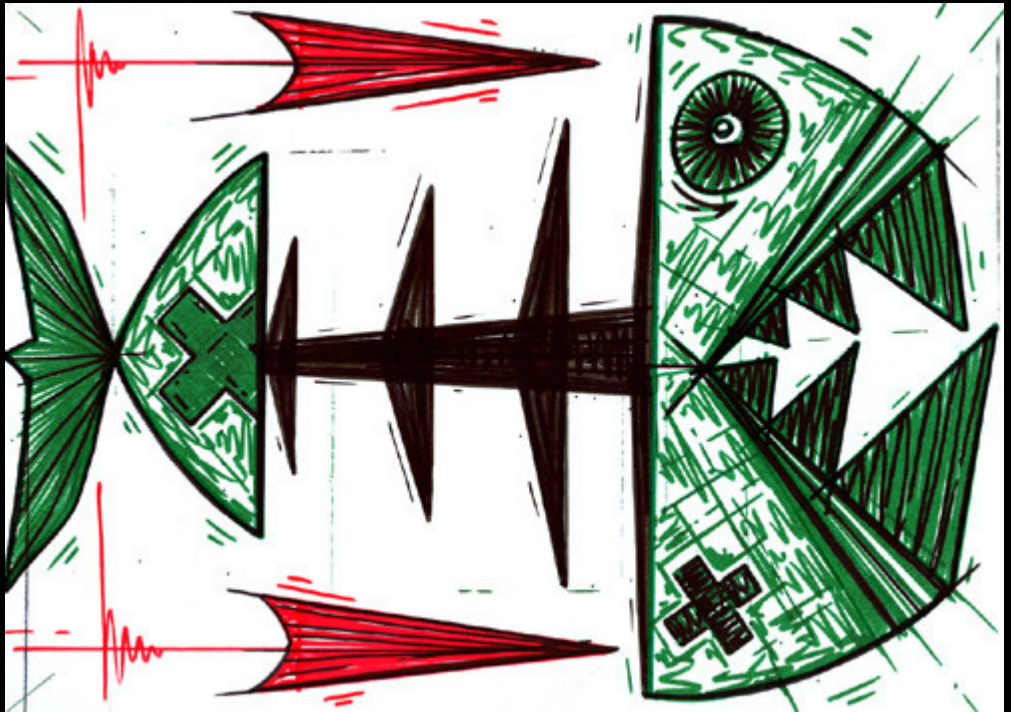
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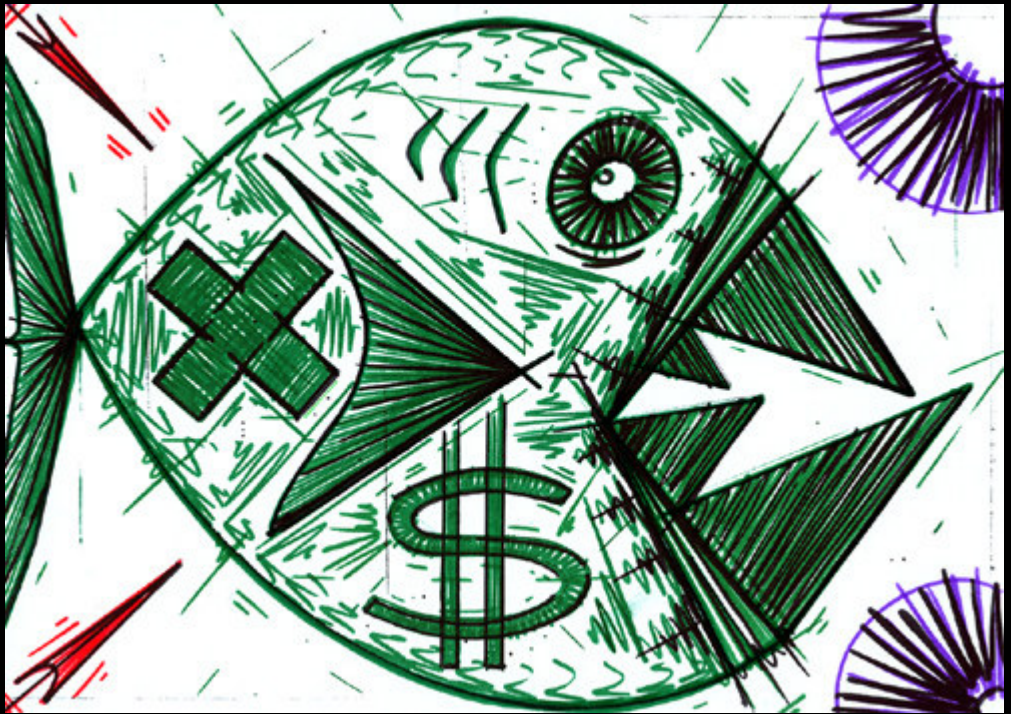
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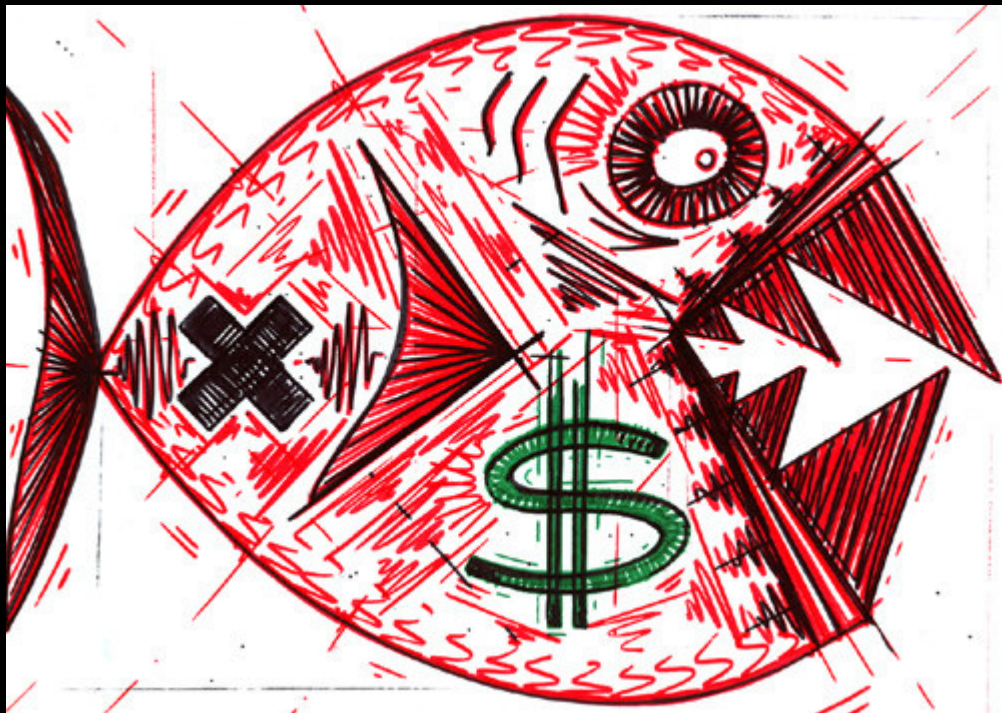
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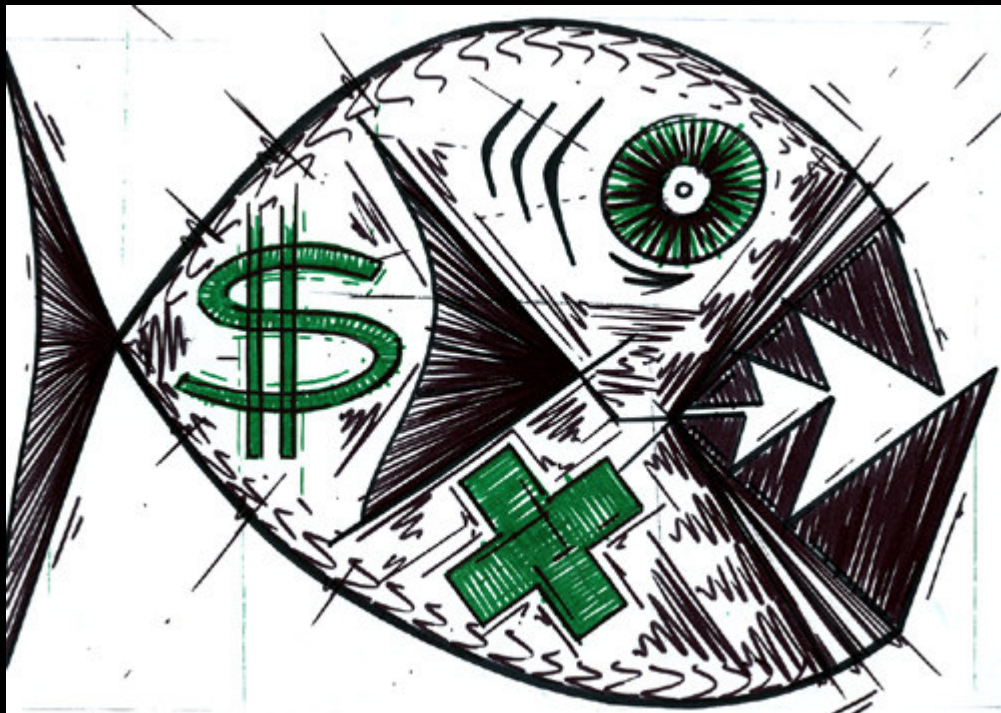
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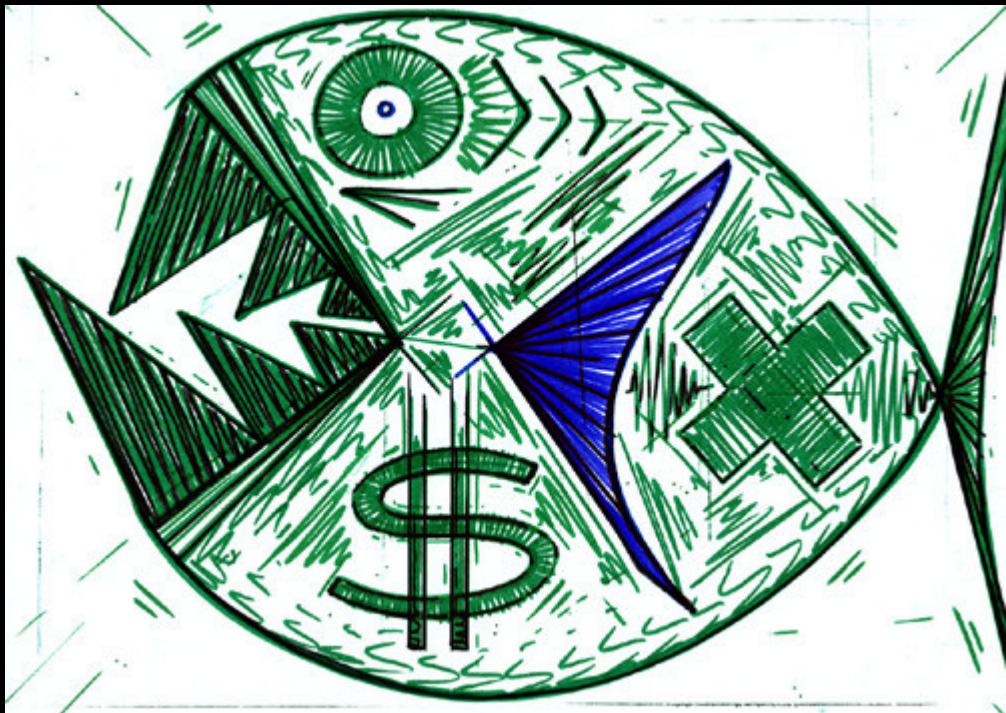
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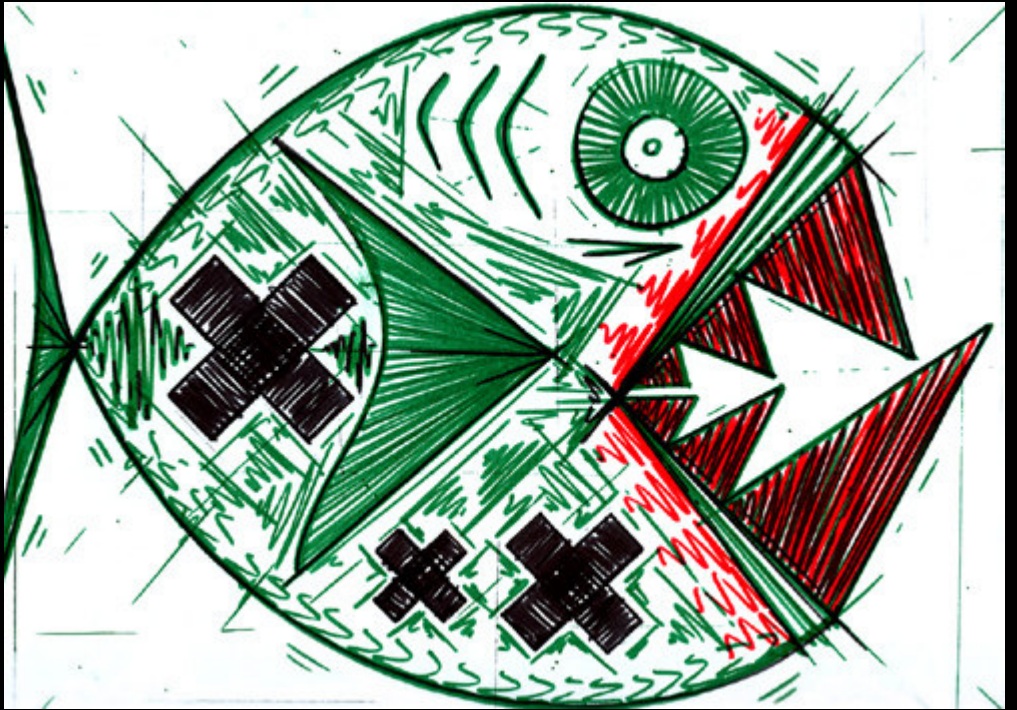
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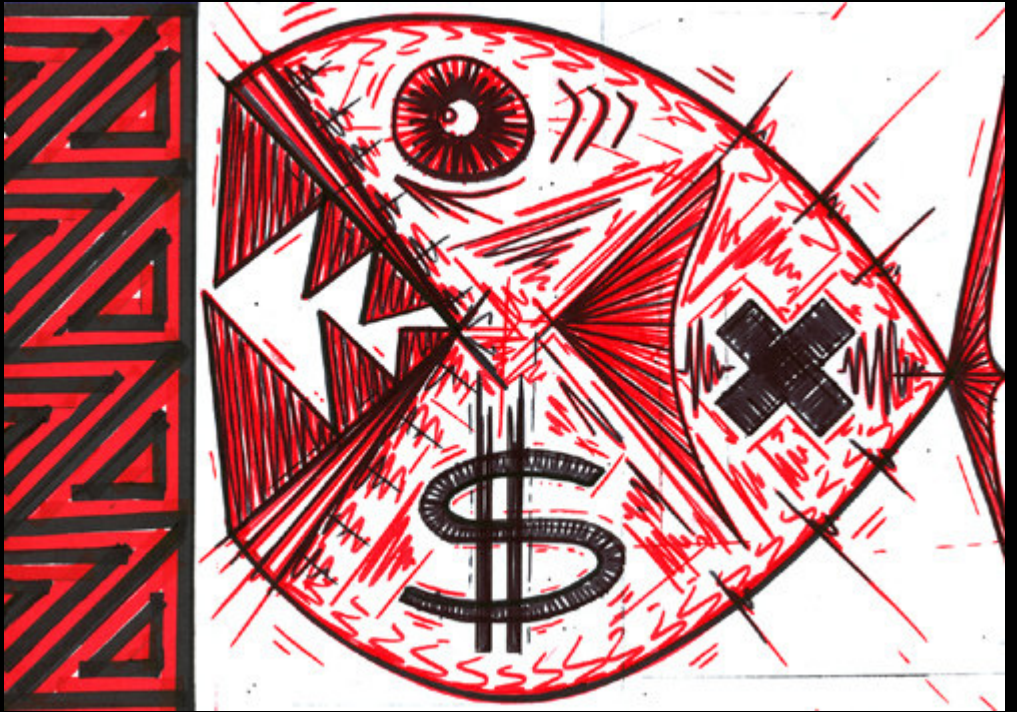
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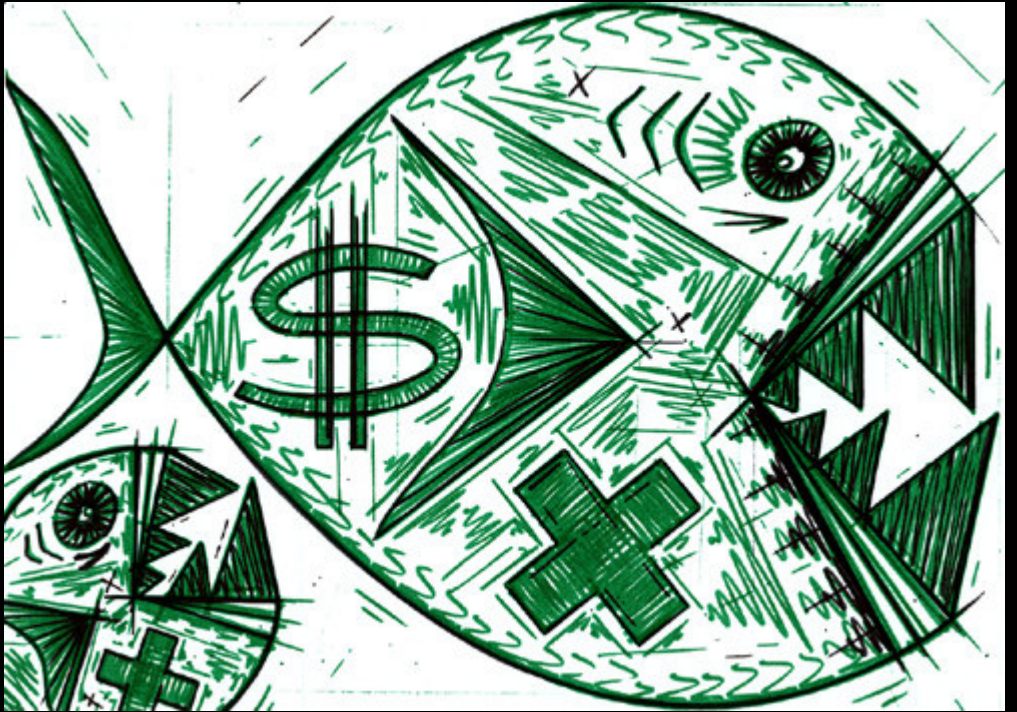
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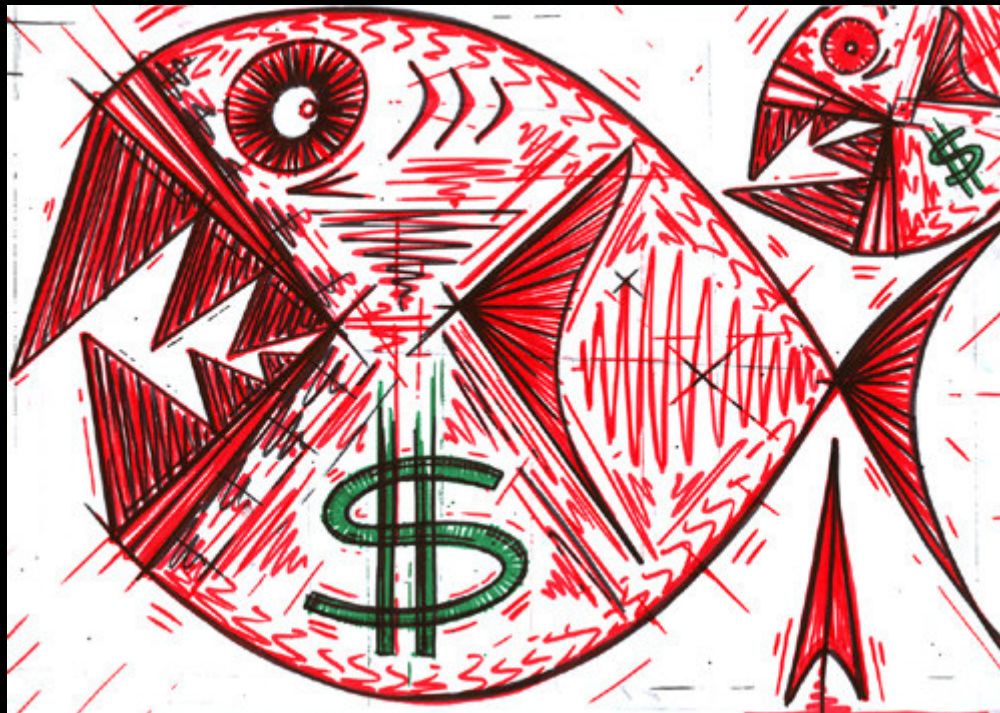
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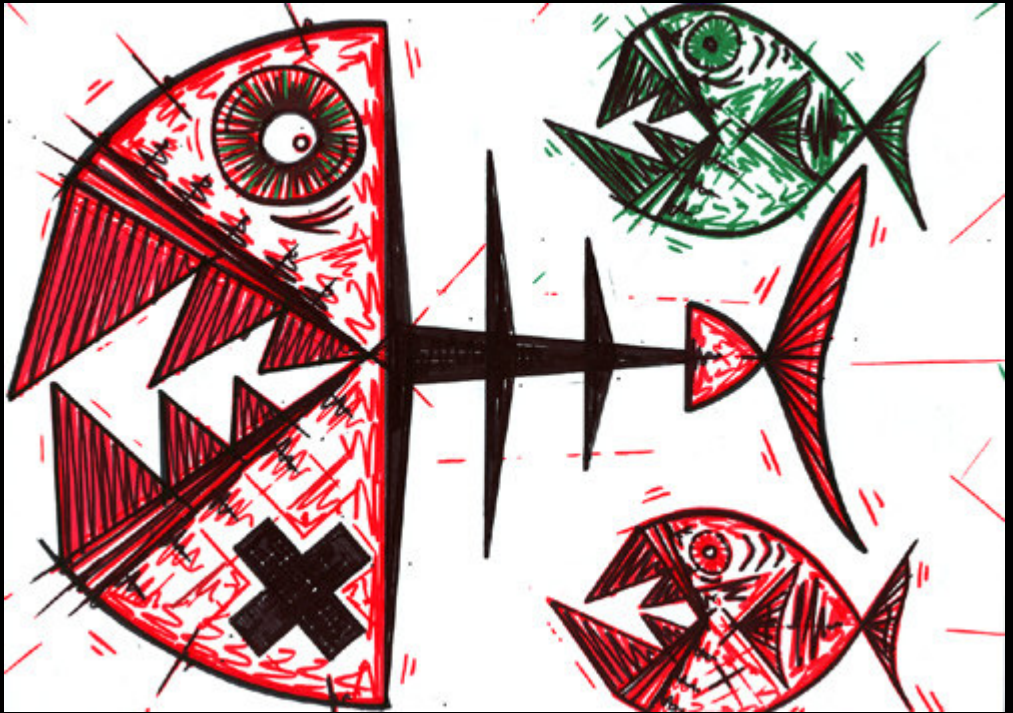
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